

VISIT...

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ISSUE # 2 - 1999

SHOCK

ON THE WAY TO THE THIRD MILLENNIUM



· INTERVIEW WITH OLD SCHOOL KING FREEZ ·
· KAOS 45 · COPE 2 · B-BOY SUMMIT RIOTS · TOYS CREW ·
· COPENHAGEN · KEGR · TRAINS · WALLS · WHOLECARS · OLDSCHOOL ·

It's finally here!!!

The second issue of Copenhagens premiere magazine is a reality. We got such a good response on the first one that we thought we'd give you more pages, more graffiti, more style!!!

So what did we come up with this time, you ask. Well we are very proud to present the king of Copenhagen from back in the days: The one and only Mr. FREEZ. No one rocked the line in the eighties like he did. He was to Copenhagen, what SEEN or PHASE 2 was to New York, so here is the beginning, the history, the roots!!! And there is a couple of oldschool pages extra, for your eyes only. But wait, there's more. A crew that stands out in Copenhagen are, no doubt, the TOYS. Don't be fooled by their name, they have rocked since the old days and are still one of the most productive and outstanding crews around. Therefore we gave them two pages to get busy on. The result shows that, not only can they get busy with a spraycan but, they also got serious skills on a computer with killer designs and 3D sketches. A new video hit us this winter, Kings Destroy. We went to the source and had a talk with the beast from the Bronx, COPE 2, about New York now and then. Other goodies include a profile on the Berlins own KAOS 45, showing one of the baddest styles around. Plus a report from the 1999 B-Boy Summit in Los Angeles where a peaceful hip-hop jam turned into an all-out riot because of police ignorance. And of course we have the all the best from the trains and walls of Copenhagen, with a special spotlight on the one man army KEGR.

Until next time, look out for the new, phat Magic Moments video #1 "Strictly Bizness", the t-shirt for this summer and our stickers all over town. We're out of here and remember: GRAFFITI IS JUST A REFLECTION OF OUR TIME!

Magic Moments would like to thank the following in no particular order:

TEleven, Adrian, Air 33, Akay, Albert, Alis, Ali, Amie, Arigo, Angry Ass, Anne Hvem, Arie M. Winograd, Arne, Arce, Artcore, Ash 2, Astma, At Down, Atom, Awe, Backjumps, Backspin, Base, Bates, Beastie Boys, Beta, Bez, Biggs, Bits R.I.P., Blitzkrieg, Blok, Boge, Bomber, Boogie Bo, Boogie Preben, Bossy Bo, Britten, Bust, Buza, Cake, Can 2, Can Control, Card, Cam, Case, Catwalkscum, Cave, Caz, Capt 148, Chase, Chino, Chintz, Chris, Circle, Clean, Clear, Clowin, CMP, COD Crew, Coderock, Color, Company Flow, Cope 2, Crea 1, Crima, Crime Scene, Da Source, Dae, Daim, Dals, Dallands, Dash, Dasl, Date, Dato, De Wilde Homosapiens, Dean, Decaf, Decap, Dedos, Dejos, Dels, Den Gale Pose, Denik, Dennis Uprock, Deniz, Design, Desire, Desk, Diez, Dirk, Disey, Disk, Dize, Dizi, DJ Blaze, DJ Carsten, DJ FMD, DJ Kartellet, DJ Noise, DJ Static, Dimon, Doji, Done, Dork, Dres, Drop Dead, Dudge, Duek, Dwane, Däser, Eagle, Earf, Echo, Eazi 13, Ego, Egs, Eins, Emmar, Epic, Eric129, Erik S, Ero, Eros, Esher, Even, Ewok, F100, Faroe, Fatcap, Fewer Faze, Febo, Flashbacks, Fogel, Fok, Fone, Frank Ø, Freestyle Phantoms, Freez, Fuck Up, Fusk, Gasena, GB, Gear, Gert K, Gnoe, Graphotism, Great, Grey, Guerilla Warfare, Hast, Hell, Hence, Hesh, Host, Hulk, Humlelidderme, Hvid Sjokolade, Ice, Igma, Ihone, Inca, Inka, Ibbjorg, Iseo, Jalba, Jams, Jansone, Jaser, Jay 1, Jazz, Jazzy H, Jeppe Blagård, Jerm, Jest, Jimmy Dér, Jobs, Jon 156, Joze, Jue, JVS, Kam, Kande, Kandy, Keos, Kaos 45, Karen, Kasino, KJ, Kc, Kegr, Ken 20, Kent, Keal, Ket, Key, Kid, Kimur, Kings Organisation, Klor, Klub 22, Kobi, Kode, Konen, K-side, Kyle, Kyse, L, Ron Harald, Lane, Lau, Loomit, Loze, Lucky Scilla, Mack, Mads, Maia, Malk De Kojin, Mark, Mart, Mask, Mason, Mathias, Mathlightass, MC Pate, Meas, Melk, Merda, Mers, Mesh, Mesk, Metropolis, Mews, Michael, Michael C.U.P., Michael A, Michael Johnson, Mickey, Moas, Mode 2, Moes, Mone, Monk, More, Muto, Mtoes, NC, Near, Nema, Neus R.I.P, Nicole, Noise, Nutron, Omega, On the Run, Opak, Ots, Out of Control, Oxygen, Pasv, Pay 2, Pays, Per V, Petro, Pexes, Phantom, Phase 2, Pheo, Phos 4, Pike, Poem, Powe, Power, Powerhouse, Prunes, Psycho Thomas, Fum, Puppet, Rackham, Raide, Raider, Ramek, Rasmus B., Rasmus P., Real, Reas, Rabal, Recto, Reim, Rema, Rens, Resk, Reson, Rew, Rezen, Rezo, Rhythm, Romance, Rome, Ros, Royal, Run, Rust, Sabe, Saee, Sam, Same, Sar, Sats, Scan, Scer, Scien, Scrap 2, Scribble, Scum, Sean, Sek 24, Self, Sento, Shark, Shaz, Sher, Shiver, Shok, Shok 1, Shore, Sick 156, Sickopats, Side, Siege, Sim, Sink, Sire, Six Pack, Size, Skatehouse, Skena, Sketch, Smal, Smoe, Smoke, Snap, Soda, Spin, Spoon, Spul, Spæt, Stand, Steen, Stone Age, Stop Volden, Storm, Streetmachine, Stress, Sub, Submerge, Subzero, Suar, Swan, Sweet, Swiftrock Shop, Tabu R.I.P., Taco Shop, Tekt og Tone, Tame 1, Tæig, Tase, Tasek, Tele, Terror, Terrorists, The, Thek, Third Rail, Tino, Tips, Tjes Boogie, Tommy Marron, Tommy Tea, Topic, Tower, Toys, Track, Trick, Trip, Troels, Tue, Turbo Niels, Tuz, Tweb, Typhoon, Underground, Underground Productions, Upskiboo, Urban, Vanja, Vennemindavej, Verb, Vicky Vee, View, Vim, Virus, Wane, Wanted, Warm, Wem, Wer, Wesp, Weston, While you were Sleeping, White, Wickod, Wildmanden, Wise, Wolla, Wonea, Woodstock, Wyper, Xplicit Grafix, Yeh, Yeh, Yes 2, Zappa, Zard, Zaed, Zeds, Zephyr, Zetch, Zeus, Ziggy, Zodiak, Zrock, Zuck, Zyek, Øystein

Magic Moments does not take any responsibility for the works of art shown within or the damage they might have caused. We feel that it's a contemporary art-form worth documenting and if you still don't agree we couldn't care less. Magic Moments Crew. Copenhagen, Denmark, Europe 1999.

COVER PHOTO: STICK UP KID BY FREEZ · DIMMER · SKETCH · ZENITH 1985



DAVID JAMES



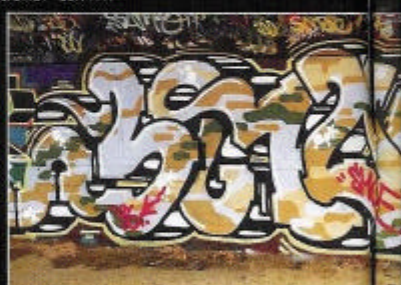
BOGE & DIZE - NON STOP 1997



DATO - WB & SWET - SUK 1997



MEAS - FPS 1998



SMOE - PT 1996



SIDE - ALL IN ONE 1991



CRUEL - FF 1997



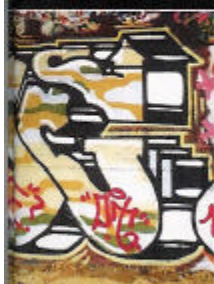
STEB - NON STOP & DIZE - TOYS 1998



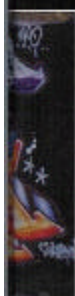
DUNS & RUTHLEZ & DEAR - MTO 1998



ARDE - SDN 1999



PHEO - STEL & TELE - SOUTH SIDE 1999



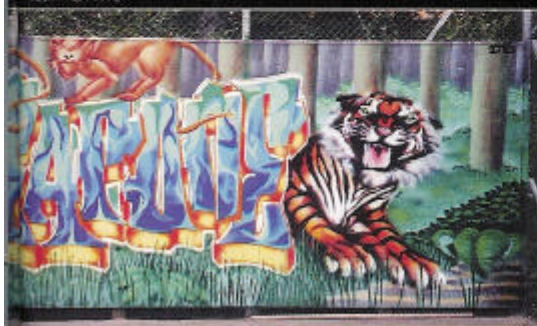
WWW.URBAN.DK - 1998



GEAR - VMG 1997



RESK - FEA 1998



TOYS BY DAE & DONE 1996

Top 2 Bottom Whole Carg!!



MARRIED COUPLE IN COPENHAGEN 1998



THE ODDS BY AWE - CHASE - BOHEM - WONES 1998



VEIS & NEKS - TMT FROM NORWAY 1998



CEPT 148 - TFW FROM ENGLAND - THEK - AOD - TASE - CBK FROM ENGLAND 1998



KISS BY TIPS - FSE - YERH - JUC 1998



SLUCKERS BY CARD - BEA FROM NORWAY - TIPS - FSE - JOBS - VSA 1998



BITCHES BY THEK - AOD - KIMO - DC - MR. BEAM - DC - DIA - DC 1998



KUN - VSA 1998



UNE - ERROR - REAZE - MSN FROM HOLLAND 1998



JUMP THE FENCE BY TIPS - FSE - LANE - SD - MELK - SD - VQ - DUA 1997



STREET BY SOPH 905 - MOA - THEK - ACC - LANE - SD - MELK - SD 1993



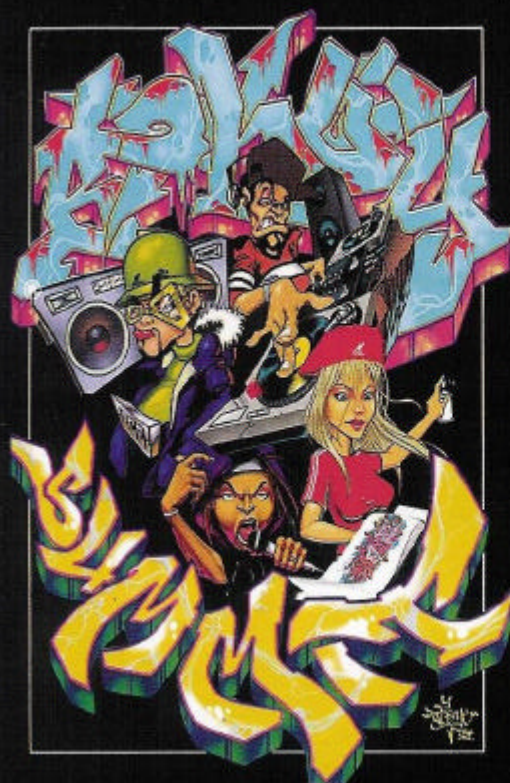
KICK IT BY AWE - TMA - TIPS - FSE - WONES - IDH - MEAN - TMA 1998



BASE - ET - SAO BY SABB - PYS - SANE 1994



RETURN 2 BURN BY ZAPPO & PUPPET STOCKHOLM SUBWAY 1998



The final day of the 1999 B-boy Summit took place on Sunday the 28 of February. The location was the world famous Venice Beach "graffiti pit", which is actually an abandoned amphitheatre covered with graf. It is illegal to paint at this location even though it is completely bombed with tags, throwups and pieces. This was to be a free park party unlike the previous two of the summit where entrance payment was required.

By 2 o'clock in the afternoon there were several hundred B-boys and B-girls gathered at the pit breaking, MCing or just chillin'. Several writers were painting peacefully. Suddenly LAPD pat police showed up and arrested two local Los Angeles writers for painting in the pit. Although the crowd began to jeer and take a lot of photos of the arrest, participants of the summit were appropriately behaved. Within 10 minutes of these arrests, for no apparent reason, the LAPD moved into the graffiti pit with riot gear. In addition a LAPD helicopter began to circle above announcing over a megaphone that the crowd was to leave the area or face arrest. More and more LAPD officers in riot gear and some with shotguns entered the area.

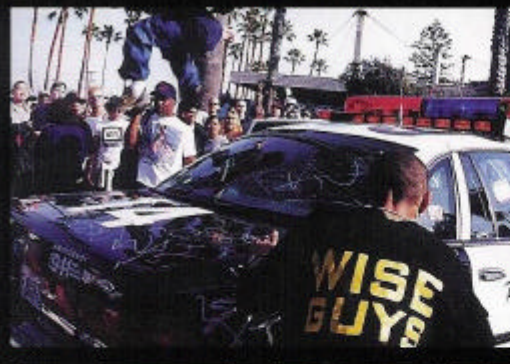
Suddenly a glass bottle was thrown at the riot police. By this time there were hundreds of people, besides the participants in the summit, watching what was going on, so it is unclear who threw the bottle. Regardless, this only angered the police who began to become more aggressive and pushy. An average Sunday at Venice Beach with a twist of hip-hop quickly turned into a mob scene. Writers began tagging LAPD police cars and then others began to smash the windows of the cars. This happened while the riot police were still attempting to clear the amphitheatre area. A total of 150 LAPD officers were called to Venice Beach, all outfitted in riot gear. They proceeded to move the crowd of hundreds of onlookers back from the graffiti pit towards the boardwalk. While the police was attempting to push the crowd back, breakers would taunt police by busting moves in front of them and the crowd loved this. Eventually more bottles and rocks were thrown at the LAPD, and they became more agitated. They arrested several individuals who were not retreating fast enough and this was done extremely aggressively.

Of course it didn't take long before all the major news stations in Los Angeles came on location. Writers began to tag the news trucks even though they were being filmed live. And more bottles were thrown. Then more LAPD officers arrived, because evidently the entire LAPD had been placed on "tactical alert". The police continued to push the crowd backwards, but crowds of B-girls and B-boys attempted to block the advancing police lines by "peaceful unity through hip-hop" and the breakers continued to bust moves in front of the officers. This only temporarily stalled the LAPD who threatened to arrest anyone who didn't retreat immediately. The writer continued to do damage either with their cars, markers or stickers and this mob scene lasted until sunset with the LAPD helicopter still circling the riot scene, hours after it had begun.

Over a month later the LAPD decided to sue ASIA, who organised the B-boy Summit, trying to hold her responsible for the damages that was caused during the riot. ASIA is suing the LAPD back with the help of the A.C.L.U. (American Civil Liberties Union). It looks like this is going to turn into a high-profile case, all over graffiti.

In conclusion the LAPD arrested two writers because they were painting in an area which is not considered legal. If they had simply arrested these two individuals and left it at that, this entire chaotic scene would have been avoided. Obviously the LAPD does not learn from its own history. They decided to shut down an event which they obviously didn't understand, thus probably felt threatened by. The LAPD reported in their defense that they needed to terminate the event because fights were breaking out. This was, of course, completely not the case! Of course the Los Angeles news stations, already being a product of Hollywood drama, reported the events at Venice Beach as "Rival dance gangs clash during a hip-hop concert at the notorious graffiti pit". This in itself speaks of unwillingness to understand and ignorance, but it probably helps to sell the 9 o'clock news. It's very interesting and ironic that peaceful B-boys and B-girls and writers wielding spraypaint can provoke police to a point where they respond with riot gear and shotguns with rubber bullets. On the surface it's a sad commentary, but perhaps writers should view this as a positive thing. Obviously those outside the world of aerosol writing do not understand it. Perhaps this is the way it should remain. Until the next aerosol-instigated riot, Peace and take care out there!!!

By Magic Moments correspondent Arie M. Winograd - Photograffiti.

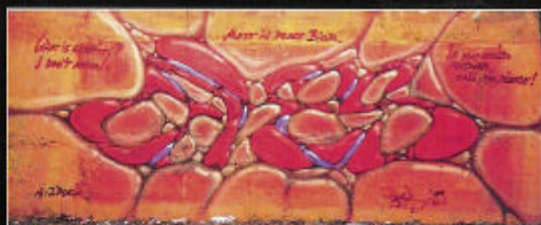


DAVE

CHECKOUT ON CAKE - DSK FROM PRIGUE



CAKES - DSK 1999



CAKES - DSK 1998



CAKES - DSK 1998



CAKES - DSK 1998



CAKES - DSK 1999



CAKES - DSK 1999

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"Kings & Friends"

FROM BERLIN WITH STYLE - KACS 45 - GFA - TNO - TCS



KACS & ROC - T28 - PHOS - RTZ 1998



KACS 1998



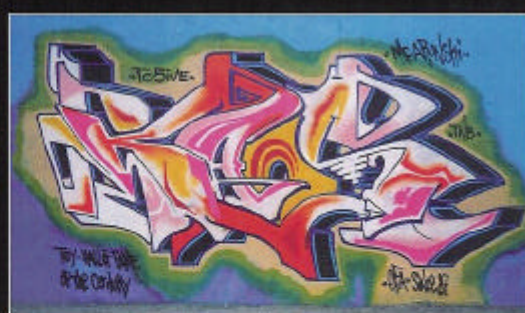
SHEK - TCS & KACS 1998



SUCK - GHS - KACS & BAS 2 - AC 1998



BATES - ALL IN ONE & KACS IN COPENHAGEN 1997



KAOS 1998



KAOS

FROM BERLIN WITH STYLE - KAOS 45 - 67A - TND - TCS



KAOS IN STRASSBURG 1997



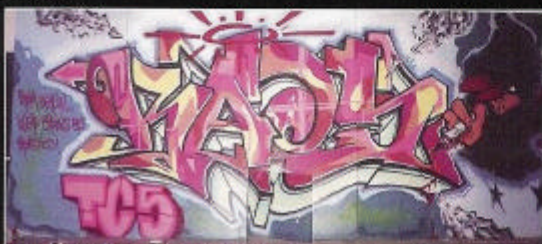
ZASO - LTX & KAOS ON THE BERLIN WALL 1997



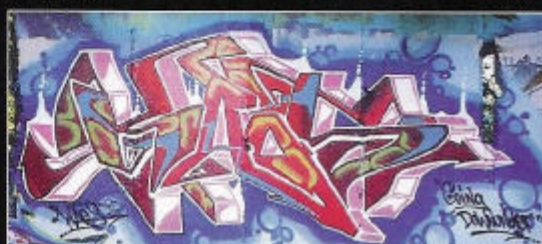
KAOS 1997



KAOS 1996



KAOS - CHARACTER BY JAY 1 IN FRANCE 1997



KAOS 1997



KAOS IN STRASSBURG 1996



KAOS 1996



KAOS IN BLACKBOOK 1995



KAOS 1997



KAOS 1997



KAOS 1996



KAOS 1997

HYPE

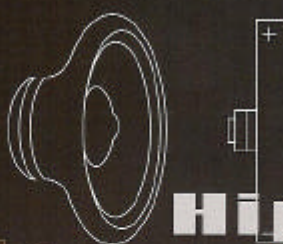


3332 0078 DROP DEAD henviser til nærmeste forhandler



DROP DEAD

SPUT* porn* *HYPE*



Hip Hop &
Street Wear

Cold - Fabus - Blunt - Dickies - Ben Davis - Maurice Malone
We Wear - Damani Decker - Dandevon - Dreddy - Medio
Enhale - Cosis - Vans - Adidas - Wagent Gear - Johnny Blaze
Tribal - Es - America - Karl Kani

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Cornwall / Graham Chas



DEMK - DIA 1998



FAZE - AIS 1998



MOAS BY TRICK - MINS - LES 1996



MASK - DIA & MONE - PT 1998



DSK BY CAKES FROM PRAGUE



NIMS - TPG FROM ENGLAND 1998



RESON - VIM FROM SWEDEN 1998



CAVE - AIS 1996



MOAS BY MINS - MOAS BY LES - VIMS - MSN BY MINS & LES 1998



AST - DIA 1998



BATES - ALL IN ONE 1998



ANGO - AIS 1994



BASE - ET - CAVE - AIS 1998



DIEZ - DMA 1998



MOAS BY SME 1996



REK - VTD FROM SWITZERLAND 1998



ADD BY THEK - SHER - ADD 1999



REIMT - BON 1998



KAS FROM HOLLAND



FIST - DUMED - PANDA FROM ITALY 1998



SABE - PYS 1996



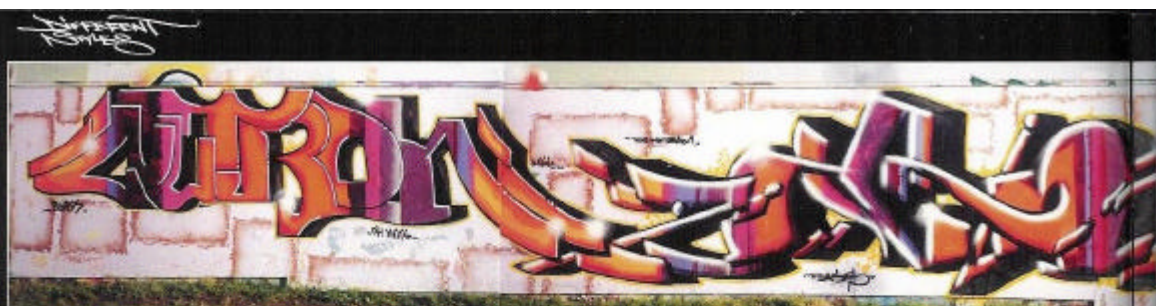
DIAPSE BY JOBS - DIA & TIPS - PSE 1998



PIED - AIS 1992



THE ODDS BY AWE - CHASE - WONES 1998



NUTRON · BEA · DAIS · FEA · PHED · STEL 1998



ROME · SRG 1998



DATE · WB & ISOE · TOYS 1995



RESK · FEA · DAIS · FEA · MART BEA CHARACTERS BY PASIV · BEA 1998



CMP IN SWITZERLAND 1998



ZETCH · SOB · TOYS BY DONE & DAE CHARACTER BY SK3 · TOYS 1997



EEZI 13 · KENZO · ARCE · REIM™ · BDN 1998



SIZE - BAD 1998





"Kings D'story"

"I have an evil appetite for destruction, trust me..."

-What's up in New York right now?

-Right now alot of bombing. Theres like a new born writer everyday just ready to destroy shit, it's all good but alot of them have no respect for other writers. They're just going write over everything and that causes big problems. As for the clean subways, not to many writers do whole cars. You got your real down low niggas who come off on the regular like: me, Sento, Cos, Yes2, Ais, Ohio. Just to name a few, but who knows, I'm sure niggas are getting over like Seen UA and Cos did an old N.Y. train in the 6 yard on Christmas eve. Was and I caught the 1 yard on New Years eve, were still doing our thing. Too bad it will never be the same again, trust me I lived it, and boyee does it hurt. As for productions, it's kind of cold, but I'm sure when spring breaks, all the writers who just paint walls will come out again. A lot of old schoolers are painting again, I'm happy for that 'cause it shows New York is still rocking shit and representing. I just wish niggas pushed the ego aside and represented together, 'cause then New York would be a better place. But I like it hardcore, so fuck it!

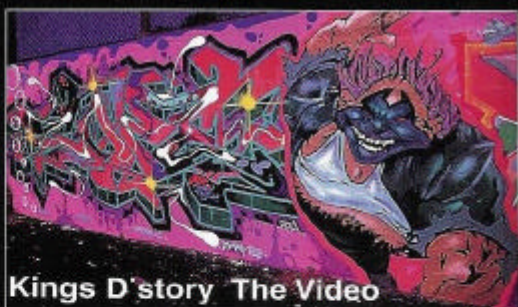
-Where you involved in the whole process of making the video?

-No doubt, it was a pretty good experience, one of the best time of my life. Going out to Long Island to work on it was fun, just to get out of the Bronx were there is so much evil deadly ass crimes everyday. You're used to coming outside and having bullets fly by you, it was a big change for me, 'cause I'm a really down to earth Bronx killer who never leaves the hood. And working with Tommy and Phil is unique, I got nothing but love for them dogs, especially Tommy. He treats people like kings, when you step into his castle, plenty off stripe bass fish and lobsters to eat. Phil is just a fucking genius at what he does with that editing system, he also got great taste in cakes with milk, ha-ha-ha!

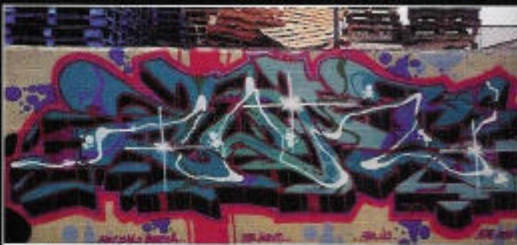
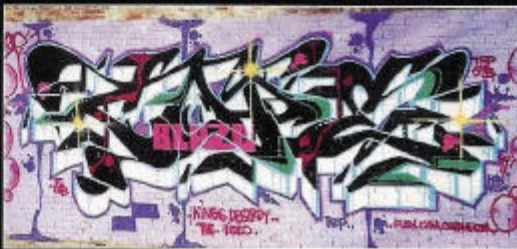
-In your opinion, what's missing in the video?

I'm sure there's alot of things missing, and that I wanted to do. And would love to turn around, like the breakdancing part was cool, I would've loved to have the Rock Steady Crew in it. Like Crazy Legs or Little. Lep from New York City Breakers getting down, but sometimes people have fucked up ego's and can't give no love unless they see some cash money, you know the deal. Or the part when the kid is mixing on the turntables, I don't even know this cat, he's like mixing in his living room with no people around him, it's all good, but I would rather have had Bobbito, Funkmaster Flex, Edips from Fat Beats, or better yet Grandmaster Flash the greatest, but what can you do, it is what it is next time it will be more official but I'm happy with it.

-Is there anybody, you either love or hate, that for example didn't want to be in the video? Definitely. I got mad love for Cap, he was my bombing idol and mentor, but he just wanted no part of it. I guess he hates his reasons. Also another idol of mine which is Misch 77, he also wanted no part, and TAT crew, Bio, Bg, Nice: I would've love to have them representing, but they have personal reasons with the producer so that ends that. And alot of others, but as for hating anyone if I hated anyone, they would have never got play in my video, not this video classic, so everyone in it, has all got love.



Kings D'story The Video





-Where is Cap, Iz the Wiz, Trap, Skeme, Phase 2? What's up with them?

-Cap today is very on the down low, still in his hood, drinking his life away, and maybe does a throwup once a year. Iz the Wiz isn't doing too good, he has kidney failure and is trying to get a kidney transplant to live a longer life. He is definitely a legend and my prayers go out to him and his family, yo Iz don't leave us yet, hang in there! Trap is doing time in prison, he'll be home in 2 more years, I still keep in contact with him, that's my dog for 18 years. Phase 2, you know he's still doing his thing, bombing motherfuckers, he's one of the greatest of all times, mad love. And as for Skeme, he left to join the army back in '84, he made a carrier out of it. He was a dope writer in his prime, he rocked the lines, man I wish I had all these pioneers in my video, I'm sure it would've blown it up even more, I regret not trying harder.

-How does Henry Chalfant feel when graffiti is still coming back to him? Is he tired of it, can he move on to other subjects or is "the graffiti-ghost" to big? Everybody would still love a Subway Art 2 and it would sell big time! Now he knows.

I got mad love for Henry, just for what he did for the art of graffiti and my video. And as for graffiti coming back to him, he has to handle it 'cause everybody loves Henry and boy I would love a Subway Art 2. Henry could put the writers in he didn't put in the first one, like me and I'm sure he'll make a killing with it, so Henry if you read this get with it! Subway Art 2, come on, one more time!

-Isn't this video just going to be hot evidence for the vandalsquad?

-Hell yeah, I'm sure them pricks probably got me under surveillance, who knows, they probably got a wire under my bed so they can hear when I'm fucking my wife's big pussy. And they're jacking off to it, but you know I don't give a fuck 'cause I live in America and I ain't stressing shit. Who's scared of a little jail time, I'm used to it, we don't live for ever so fuck it. Live life to your fullest.

-Why is your face blurred when you're bombing illegally? It's not that hard to figure out it's you and everybody is pointing at you saying "he's Cope 2". This would never work in Europe, text of your graffiti name and your face next to it, shit man!

-Like I said I live in America and if shit gets ill with the law, I hope Tommy got the money for O.J. Simpson's lawyers then I'll be straight and have nothing to worry about. Trust me, I didn't want my face blurred, I would have kept it real, just like in Stylewars. But the producer wanted it that way for legal reason, so better safe than sorry.

-The part with PJay where he says "Yeah, payback's a bitch" -what did he mean? And your response was "It's real to me." -what's up with that?

-PJay and I had a big war, back in '84-'86. We were just killing each others shit, I mean throwups, burners, wholecars, man it was the best time in graffiti history. But now he's my dog, thank God we didn't kill each other, it's surprising with the reputations we both have, niggas know, believe it, niggas know!

-In the video, you see a different side of KRS-1 and the other rappers, where they are giving you props and looking like fans. Did you feel it was important to have rappers and also breakdance included? Do you feel that graffiti is a part of Hip Hop and why?

-Definitely, with out a doubt, I had to have rappers in it, like KRS-1. 'Cause when I first met him, he told me how I inspired him graffitiwise and I thought he was kidding me, but KRS is nothing but realness and I felt that it would be official to have in my video. KRS represented for me, and I love that man for that, 'cause he kept it real and I appreciate that from the heart. Also Fat Joe, we go way back, I remember back in '84 when Joe was hitting the white trains with Crack pieces. We bombed together, he's my dog and I'm very proud and happy for him and what he is today, get that money Joe. Graffiti writing is one of the first elements of Hip Hop. A lot of rappers used to write before they became big rappers, so it's all in the Hip Hop culture and I'm proud to be living it for so many years. That's why I love the Europe scene, 'cause they're keeping it alive.

-You're into all aspects of graffiti, bombing, stickers, productions, everything, are you going all out in magazines too? Which are your favorite ones?

-I've been going all out in magazines, I've done interviews in several mags and the story is, I just love magazines. It's another way of getting up, 'cause thousands of people and writers get to see your shit and what you're all about. It sometimes in a way reminds me of the subways, it's so ill today there's so many of them. I try to keep up with them but it costs money to develop photos to send to all these magazines and I always try to send different ones but it's a little confusing at times. There are some really good graffiti mags, the ones I like and are my favorites are 120c, prophet, Fatcap, Graphotam, Xplick, Grafik, Game Over, Wanted, Hype, Blitzkrieg, Backjumps, 14K, Bombs, just to name a few. Sorry if I left any out but there's so many of them. I have thousands in my house and it's driving my wife crazy, but they're good to have and collect. Hopefully someday I'll come out with one and blow the world away with it.

-What is your HONEST view on Europe? And when are you going to come out here yourself?

-I have mad love and respect for Europe. It's really amazing how they just took graffiti to another level and how they give New York. The Mecca, love and respect. Trust me, I want to go and blow shit up and when the time is right, man God bless me 'cause pure terror is coming and motherfuckers better beware for the Bronx killer. Them trains drive me crazy, I want to do wholecars with the realest and most hardcore writers in Europe, no bitch ass niggas. 'Cause I'm a warrior, I've been through it, ain't new to this, just true to this. I have an evil appetite for destruction, trust me. I also want to do some fat productions with anybody who's down to represent, let's get it on. The only thing I don't like about Europe is when you have these phony ass niggas biting the same name from an original New Yorker. Yeah, you suckers know who I'm talking about, come on open a dictionary, there's thousands of names and words you can flip, but you know who's the originals and the originators and that goes for all you phony ass bitches. For the ones in Europe who keep it real and original, mad love from me, it's all good.

-Is it possible to stay active and being a family man at the same time? How do you cope with that?

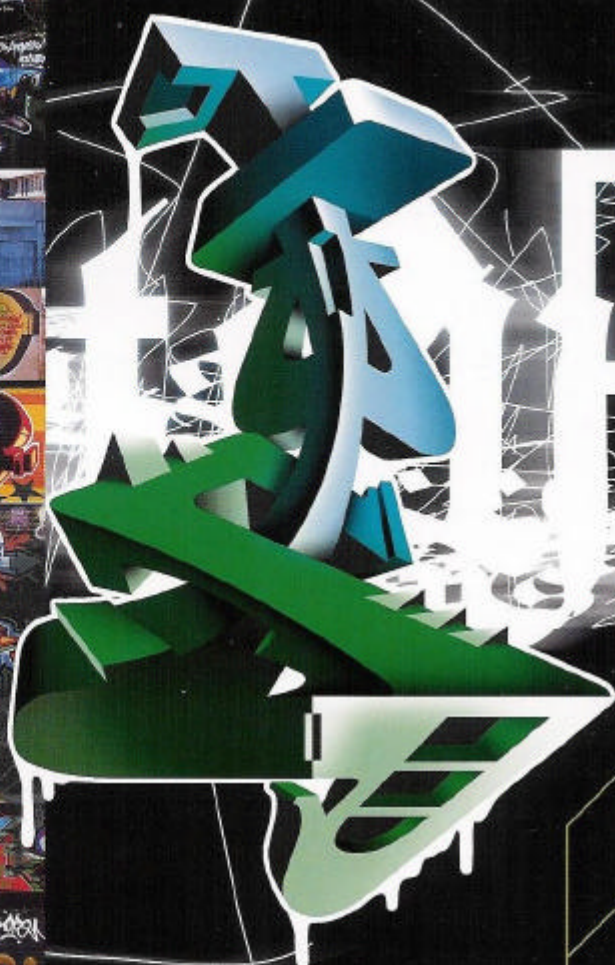
-It's possible, I'm lucky my wife like it, 'cause it's a great hobby. It keeps me from dealing with drugs, I lived that life and there's nothing like real freedom. You don't get much prison time for graffiti in New York, nothing I can't handle. I've also been clean for seven years, man I did almost everything, I loved those addrops, they were the best back in '84. Also that dust mixed with the crack, spacebase it's called, man that shit really fucked my brains up a lot. I'd be doing drugs if I didn't dedicate myself to graffiti. It's something you just can't stop, if you have been into it and seen it since the late '70s. I don't know how some of these old schoolers did it, but my time is coming. I think I have paid more than enough dues in this game, it's time to really slow down and live life. My son is 13 and my daughter is 10 and it really doesn't look good when a grown parent is still painting trains. I'm 31 years old and I'm still doing what I did 15 years ago, but now with this video it's gonna be a challenge. People might wanna get to meet me more and give me love so I have to respect that.

Well, I want to thank the whole Magic Moments Crew for giving me love and letting me represent mines in there magazine. And to all the people supporting the video, much love. And to the whole graffiti world, keep it alive forever!

-Cope 2, Bronx graffiti king.

"Graffiti writing is one of the first elements of Hip Hop..."





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albertslund
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copenhagen
copenhagen
copenhagen
roskilde
fredenborg
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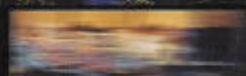
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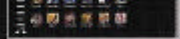
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New York New York



RAZ - KEN - SHAME - BIO - TAT 1984



FUTE - FBA - JON 150 1984



SHARP 1982



SHAME 125 1984



PJAY - LJA 1985



MACE - TAT 1984



JAYSON & CAP ONE - MPC 1982



MAD & FJ - LJA 1980



MAGNIFISSENT BY SENT - TFP 1987



The first top to bottom wholecar ever in Copenhagen, the infamous EYES by FREEZ · DIMMER · ZENITH 1985.



Who was the first to do it? That's always the question when it comes to graffiti. Who made history and was the forefather of what there is today? When it comes to Copenhagen graffiti history one name springs to mind: FREEZ from CRIME CREW. The first undisputed king from 1984 to 1987. The man who did the first wholecar ever in Copenhagen, the famous "EYES"-wholecar. So we, Magic Moments, felt that it was only appropriate to sit down and have a chat with the living legend.



-First of all what inspired you in the beginning when there was no graffiti at all in Copenhagen? Was it the movie, Wildstyle, or was it the 1984 Louisiana-exhibition "New York Graffiti" or was it...

-Okay, hold up, let's go way, way, way back to the time where "Daddy's Dancehall" was the place where everybody went. Sometimes we would go to this recordstore and they had some video with "Top of the Pops" playing. It was Shalamar with "A night to remember" and in the background Jeffrey Daniels did some weird moves and everybody was like "Hey, cool, electric boogie!". Then everybody started to dance and I mean everybody. Suddenly there was this film coming up in this old pornocinema called Wildstyle. I think it was the only time that Caligula was taken of the playlist. Anyway, we all went to see it and especially to see the breakdancing and the boogie. But it was filled with all this graffiti-writing and it annoyed the hell out of me. But I was never really good at the dancing thing and at the same time I was trying to get in to the Institute of Modern Art. So I started to paint a little, TNT was also doing that, just for fun. Writing and dancing was all part of the same Hip-Hop culture, ha-ha-ha. I think that was what started it.

-What about your time, the beginning, when was that and how did you get your name?

-I started in 1984, 18 years old. In 1987 I did my last piece. Then I said that's it, I'm tired of this shit. I still tag though, I did some a couple of months ago. I still sketch alot, I do letters. Right now I'm doing the letter "E" alot, I got two of them and I think it has some nice curves and nice possibilities. To tell you the truth, I actually got my name from a British popmagazine called Record Mirror. It had some backpieces in it. One of them said "SNAP" and I thought it was a cool name so I took it and bit it. Back then you did your name on a paper and then bit everything from Subway Art which came out in 1985. Everybody did it. A little later on I saw somebody called MC Freez and I thought that it was a funny name so I took that instead.

-Let's go back to the good old eighties with Marco Polo shirts and Dockside shoes and talk about the writers life back then. You were one of the pioneers and started the trainwriting scene...

-Well, it was really DIMMER that got me into all that, I lived in a dorm-room and really didn't do anything but toy around and write a bit down at Lyngby Station. It was only around where I lived, the A-line and the whole Virum-Lyngby-Sorgenfri area. I had just moved out of my parents house and I started racking, racking like crazy from all the shops. DIMMER got me to rack cans everywhere and said we had to go to some of the endstations. We went to the Holte-yard, but that was such an awful place, so we went further north to the Hillerød-yard. That was our favorite place, because of the nice deserted surroundings up there. At some point we met ZENITH and hooked up with her, 'cause she had a car, and we chilled out at her place with the famous popcornmachine. Everything was very spontaneous back then, like the first wholecar "EYES". It wasn't planned, I just painted the letters and there was a whole bunch of people with me that just started filling in and the rest is history. It took a whole night to do a wholecar back then because there was no fetcaps. So to do a full car top to bottom, end to end to from around 11 o'clock to like 5 o'clock. Also the famous "FREEZ-DIMMER" unfinished wholecar, that took forever and we still didn't finish it. We had tons of cans but the caps kept clogging up and





it was just hell. We were spotted and had to hide in the bushes. DIMMER was panicstricken and kicked off my glasses when we tried to hide and suddenly everybody just ran in every direction. I laid there searching for my glasses in the dark and cursed the fucking Hillerød-yard to hell. DIMMER ran crying all the way to Allerød, which is a long, long way. Through all the golfcourses, fell in a stream, almost drowned, through a swamp and took the train home to his mom. There were police everywhere, no matter where we went that night, it was sick. About DIMMER, he was always scared shitless when we painted. I always did the letters for him and then he filled them out and I did the final outline. He never did anything for himself, he was a leech. The first trainpiece I ever did was in the Holte-yard and it rained. I didn't know how to hold the can and afterwards I couldn't understand why it didn't look like the ones I had seen in the movie.

How was the yards back then, what about guards and security...

It wasn't always easy. I mainly went up north to the yards near my home. But I also went to the Ballerup-yard alot with SECHER, that was his playground. There was this time when the guardcompany, called ABC-Dagnvagt, stopped after DSB

(the Danish Transport Authority) cancelled their contract. So for one month there was nobody guarding the trains, it was totally insane out there. People ran around out there, we had bonfires and a ghetto-blast playing while we painted. I remember that SECHER was singing and screaming when we painted. He also knew one of the guards out there and the guards themselves went around and splashed paint all over the cars just to get the contract from DSB back. We could paint everywhere, so the DSB tried to put this little normal DSB-worker to guard the trains. So at night he would come down there while we were painting, but we just threw some cans after him and hid, laughing, in a bush until he went back to his little house. They couldn't do nothing, at that time the pieces would run for many weeks, it was really a crazy month...

Okay, what about this guy Jan Kledahl from ABC-Dagnvagt, the famous graffiti-detective, do you remember him?

Well, he's was like Santa Claus, the guy you heard about but didn't

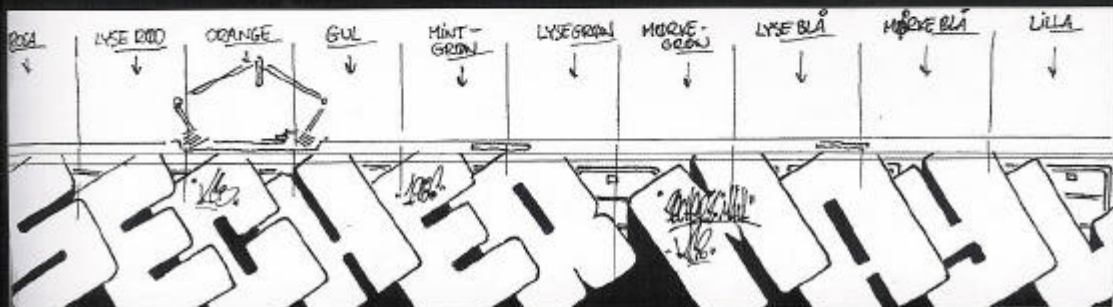
know anything about. I never really met him and he never busted me. I have seen him many times in his car when we were out near the yards. But LILLE LARS had this cousin who rode around with him in his little white car. So LILLE LARS got his cousin to show him out to these really sketchy places. We were, of course at some totally different spot, ha-ha-ha. Then through the book "Dansk Wildstyle Graffiti" (Danish Wildstyle Graffiti), he got to know who we were, like "Isn't that you going in to that car with that backpack?". So he sat in his little laughable car with the spotlight on the roof, every night in front of my apartment building, just waiting for me, until one day my mom went down and told him to fuck off. He was definitely dedicated. Suddenly a rumour started circulating that he killed his wife or something like that. I think that was what got him fired from his guardjob and the DSB. SECHER and I did a farewell whalecar in his honor "Farvel Jan Kledahl" (Goodbye Jan Kledahl) and we never saw it again until we got to court. The prosecutor showed us a photo of it and said "Do you confess to this?". "Hell yeah!!!!" Even though he didn't bust me I wasn't untouchable. I remember one time we had painted in the Hillerød-yard but we ran out of paint. We were pissed off, but had to



walk back to the station to sleep in the train. We had worn gloves so we felt pretty safe. A guard saw us and put two and two together, went and checked the yard and found wet paint. Suddenly the whole place lit up and there was cops everywhere. We tried to show them our clean hands and claim our innocence but they pulled us out of the car and the ABC-Dagnvagt-guard said 'Hey, that's FREEZE'. Busted...

What about all the people you painted and hung out with back then, do you still see them from time to time...

Hmm, I haven't got contact with them anymore. Sometimes I meet somebody from back then and just say hello and laugh a bit. Today I'm older and have a job and a family to take care of. DIMMER is a musicproducer in USA now, leechin' and making prison-gangster-rap. That's the funny thing about hip-hop. Some people learn things and make it big and other just never make it anywhere. People becomes photographers, have their own little studio or produce music. It's both fun and interesting to see where it takes people.





-The rivalry between you and KYLE and the WHAP GANG?

-I always wanted to be friends and just hang out, but they weren't that easy to get along with. They had their little circle of friends and thought that us from Lyngby was a bunch of uptight mommas boys. KYLE and GOOFY and the rest was a tight crew and no matter what you did or said they always had some snappy response. So of course it pissed them off even more, when I did the first wholecar. After that KYLE always said that we didn't fill in the whole car, that you still could see the red steel. Besides that I think it has always been cool. I mean, I had my places and they had theirs, they hung out in "Cinema 1-8". KYLE was always playing the Kung-Fu arcademachine, so that was pretty much it. I decided to just stick with myself and my friends.

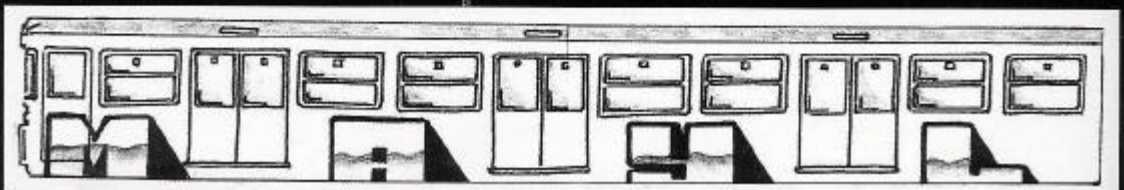
-The book Dansk Wildstyle Graffiti that came out in 1985 and served as a bible for the danish scene for years and still do, featured you and your works alot. Tell us something about it.

-Well, you can say alot about DIMMER, that he was a scared little mommas boy, but he was good at making contacts and knew many strange people. He hooked up with legal jobs at Spies, the travel-company, and alot of other weird jobs. He also made the contact to the author Peter Skaarup, he was quick and I also think it pissed off KYLE from time to time. He was like a manager, he hooked me up alot. It also had alot to do with Thomas P. Højles Ungdomsklub (a youthclub that played an important role in the birth of danish graffiti). I didn't go there everyday like so many others, I think I was a bit to old for that. You know, the boys wanted to play ping-pong and the girls hung out in the basement with way too much make-up on. DIMMER always wanted to go in there, but I thought that it was more fun out in Lyngby. My mother was an alcoholic, she just layed on the bed so I had the whole apartment to myself. But everybody hung out in "Klubben" as it was called. They had parties in there, with funny names like Fresh Fest, and I did some flyers and posters for it. I have

no time for things like that today. I'm at my job from early in the morning and I have my girl and my little daughter to come home to at night, so that takes up alot of my time. I also did alot of backpieces for writers. With Posca-marks and Click-marks until I had paint up under my armpits, it's was a cool thing but in the end it got to a point where people almost were bikers with big Harleys, ha-ha-ha!

-The invasion of the dutch-style in 1986, how do you feel about the fact that it sort of destroyed the style that had built up from 1984?

-It was a revelation. Here we were, doing strange stuff taken totally from Subway Art and these people came and changed everything. BANDO, JOKER and SHOE showed us there was new possibilities and with one stroke everybody started doing it. It was a big turn, stylewise. I think my style was spontaneous. Before the dutch guys I did more happy graffiti. After them it became more abstract with fades and stuff. I was always sketching a lot, but when I went out to paint I just put the sketch in my pocket and made something up. I painted with these dutch guys once, I think it was in Buddinge. We did a CRIMETIME piece and a dragon or a snake, I can't remember. One thing





I can remember is their blackbooks, they were big, really big. Like folios filled with awesome pieces. And they had Superstars shoes and belt buckles with their names. LILLE LARS found my old FREEZ belt buckle a couple of years ago. It was all rusty but I polished it up again. It can't wear the belt anymore, I've gotten a little bigger since those days.

-What do you think of Magic Moments?

-Well, I can definitely approve of it. I have always been aware that there were all these magazines, but they have been a little too underground for me. I don't know where to get them. The internet has been a little easier for me, I have found a lot of pages, danish, american, german, french.

-How do you feel when graffiti keeps coming back to you?

-I think it's funny. I think it's cool that graffiti is still alive. I see a lot of stuff everyday and get inspired, you know I get the old itch again. Sometimes I feel like going out painting and do some strange stuff. But there's always a million things you feel like doing that you never get around to. I have no regrets though, I'm not bitter at graffiti. Maybe I was lucky to get busted that early, otherwise who knows what might have happened. I mean, in the end SECHER had the biggest bill and who was going to pay for that? I can never let graffiti go, I can't help looking around me and see all the graffiti in Copenhagen. I look at the colour combinations and the letters and try to figure out what they say. I can't remember any specific names but I try to look at who's getting up, who's good and who's famous.

-Maybe you have seen MOA or TOWER or RENS...

-Ha-ha-ha, yeah RENS is a funny name, there was a period where everybody just had names that was a sound, like RENS. It's like the TV-programs today, they're called CRUNSH, FLUNK, BANG...whatever, just a sound. Graffiti today really impress me, I have surfed the internet recently and seen some fliks that looks really fresh. There was a time when everything was just silvers because it was the fastest, but honestly I think it's all good. On the other hand, sometimes I feel like it's in the past. Some days I feel the same about graffiti as I do about old class-reunions. You know "What are



you doing now?" And I'm like "Shut your face!". "Are you a radio DJ, when are you going to get a real job?". I mean, sometimes I don't know what to say or how to feel so I just deny my graffiti past.

-Back in the days you were known as a rebel, do you still have it in you? If we say phonebooths and bombs, what do you say?

-I say BOOM!!! Oh yeah, that shit I'm still down with it, but today I don't make it myself, I got me a supplier. Definitely, I still got it. I don't know what it is with boys like us. Girls are like "I want to look at a nice rocket". I want something that blows up! I will never grow to old for that. That and graffiti have gone hand in hand. I mean first I got busted for FREEZ and got a suspended sentence. Which I, of course, went right out and fucked up. But I got another chance. Cool, let's blow something up! The funny thing was that it was DIMMER that got me into graffiti and some other boys that learnt me the bombstuff. But I was the hooligan and the oldest. Suddenly, it was "You're 18, you're going to jail for forty years, in the tower!" Ha-ha-ha! No, seriously, it was because all these rumours started circulating in my local neighborhood, that I had something to do with these bombs. So the police decided to pay me a visit and do a house search. Which I, of course, were looking for the bombstuff, but instead they found all these cans and outlines. They were real happy, more cases! All of a sudden it was too much. We were sitting in the Lyngby-courtroom and saw all these pieces that we painted in the night and never saw again. It was awesome, we were like "Yeah!". The prosecutor thought that I was the ringleader, a real mafiaguy that got everybody into crime. I ended up doing 30 days in the Gribskov-prison, where I sat and made outlines. But I'm not bitter and I don't have any regrets. I got away cheap, I think I paid 30.000 kroner in damages. Right after, when I was 21, I thought that I would end up as a garbage collector. But I made it in life despite what I did when I was young and if I could do it again I would, it was fun.



Global productions



ENTER THE GRAFFITI MASTERS. BIO - BG183 - NICKER - COPE 2 - WEST - NEM - TATS MEETS FC. NEW YORK 1998



DEDO'S - HEWS - VIRUS - AA CREW CANADA 1998



WEN - FRY BY REAS - HIM - AOK - COD NEW YORK 1991



MODE 2 - TCA IN PARIS 1996



JABA & RECTO FROM BELGIUM IN PARIS 1998



4 GIVE BY KANE FROM HEIDELBERG IN PARIS 1998



MODE 2 CLOSE UP



CODE 2 - T-KID - LOOMIT - PSYCHO - B.Y. SEEN - FLUTE - WISH FOUR BY CES NEW YORK 1998



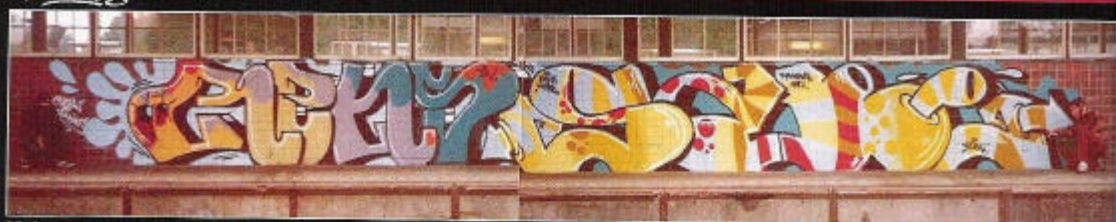
SENDER - NES FROM HOLLAND IN PARIS 1998



MODE 2 - KANE - SABE FROM DENMARK IN PARIS 1998



SENDER CLOSE UP



RENS - TAV & SAGE - FYS 1995



BATES - ALL IN ONE - CAN 2 - SUK - RENS - TAV 1995



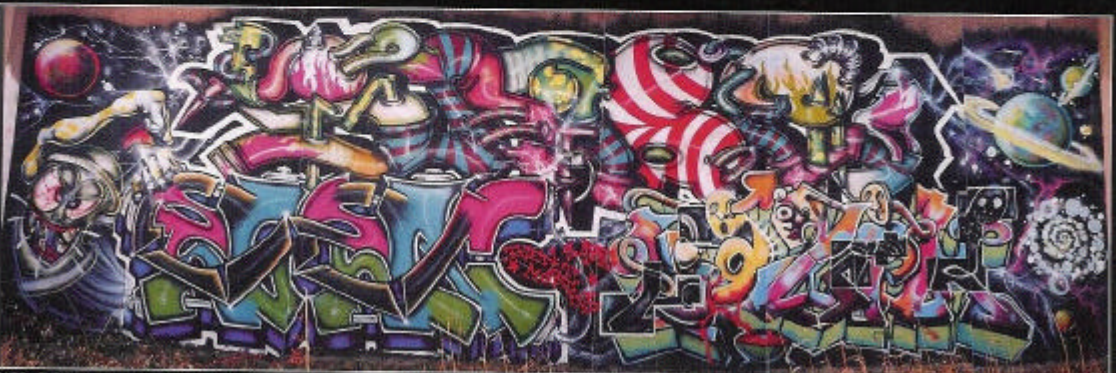
SEK 24 - TAV - COIN BY RENS - TAV - SAGE - FYS 1995



GK99 FROM CHICAGO - MORE - FYS - AWES FROM CHICAGO - RENS - TAV 1995



CAVE - AIS & RENS - TAV 1995



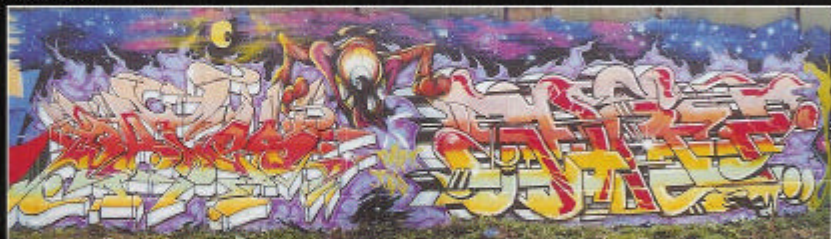
SAGE - EVEN - MORE - FYS CREW 1996



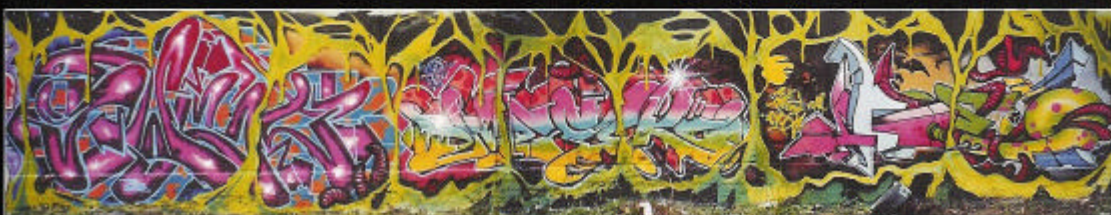
ZAPPO - ZAP FROM STOCKHOLM & CREST - WHAP GANG 1999



MORE - FYS 1999



BATES - AJO & SAGE - FYS 1999



SWET - TWS - MESK - TOYS - DAE - TOYS 1999

ALISTM

... ORIGINAL ALIS GEAR ...

YEEZY

THE ONE MAN ARMY - MOA - MIM - MSH



KEGR 1998



MOAS 1998



X FILES 1999



MOAS 1998



VIMS 1998



KEGR 1998



VIMOAS 1998



MOAS 1999



FLYER 1997



CÉGER INSIDE A 3-TRAIN 1998



KEGR 1998



MSN 1998



CHARACTER CLOSE UP



GETS IN A LONG DISTANCE TRAIN 1999



KEGR 1998



MOAD BY KEGR & THEK ON THE NEW S-TRAIN



VIMS 1998



VIMOS 1998



KEGR 1998



KEGR 1998



SOFT 1998

COPENHAGEN CLASSICS



KYLE - WHAP GANG 1986 HIS LAST PIECE



SHAME - T2 1986



SCAN - PCP 1989



SHAME - T2 1986



CRESKETCH BY CRES 1 & SKETCH - ICE - CS 1988



MOD'N BY SKETCH - MOD 2 - TCA - EYES BY ICE - CS 1988



WHAPS BY CRES 1 - ENEMY BY ICE - SKETSER BY SKETCH 1988



PUBLIC ENEMY BY SKETCH - ROMANCE - DIMMER 1987



VIDEO 2 - TCA - LARE 1987



BACK IN THE DAYZ



SECHER - KGB 1986



DATE & GOSE - TEAMROCK 1986



END OF HISTORY BY SECHER - KGB 1986



MAGIC 2 - MAYL - KGB 1986



KAOS IN CRIME WHOLECAR BY ICE & SCALE 1986



WHOLECAR BY DATE - DSIRE - GOSE 1986

MAGIC MOMENTS PRESENTS:

STRICTLY BLISS
GRAFFITI VIDEO NO. 1 1999.

GRAFFITI

THIS VIDEO HAS IT ALL!

Coming out of Copenhagen, Magic Moments, Stone Age and Lucky Scrilla presents **Strictly Bliss**.

It includes liveactions by Seen, Phos 4, Meas and loads more. Styles from Loomit, Balm, Dare, Blade, Quik, Futura 2000, Mode 2, All in One, Writers Revange, Sabé, Faze, Crima, Bates, Cmp, Spin, and the lists goes on. Crazy fun with insides, outsides, wholetrain, blackbooks, the built, galleryshow, yard footage, breakdance and oldschool history. Funky music put together by ITF Europe champ DJ Static and running time of one hour.



LIVE - SEEN - PHOS 4 - MEAS

JAMS - WIESBADEN - ESSEN - STOCKTOWN

COPENHAGEN WALLS AND TRAINS

ONE HOUR OF POWER



Stone Age
GRAPPHICS



WHAP BY KYLE - RUSH - GOOFY - WHAP GANG 1984



SENSATION BY WHAP GANG - ZENITH - TWICE 1985



WHOLECAR UNBUFFED



SCANDALS BY TRIN & CREM 1986



CRES 1 - WHAP GANG 1985



NO ROCKIN CRIMINALS IN CRIME BY SECHER - KGB 1986



IF HOP WILL NEVER STOP CRIMINALS BY SECHER OG SECTER - BRC 1986



EXPLOSION ON C-LINE BY SECHER - BRC 1986



FOR YOU 2 SEE BY FUSE - RETAKE - DIZIE - LUGFOMIAGE - DOWN BY CRES 1 - DECOY 1986



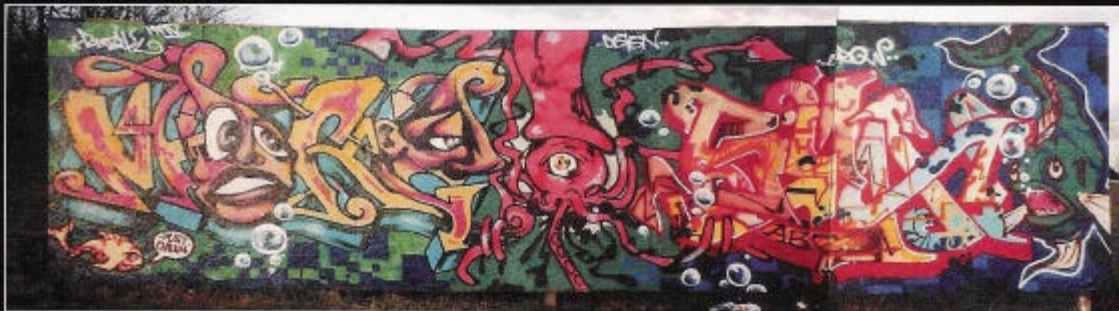
RUE - A CREZ - FLACE 1986



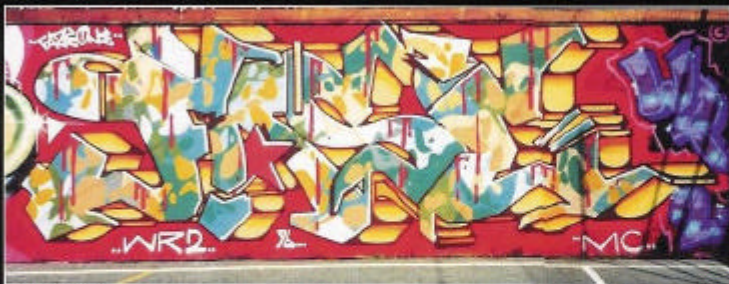
SABE - FYS 1997



TRICK - MOA & DATO - TOYS 1998



MORE - SEK BY AROE - ABC CHARACTERS BY DESIGN - ABC 1994



FASE - WR2 1996



SWET - TWS 1997



BATES - ALL IN ONE 1998





CMP IN SWITZERLAND 1997



KENZO - BON 1998



KREMA - WR2 1997



BOYS BY DAE & DONE CHARACTER BY SKE 1997



ONCE - WR2 1998





BATES - ALL IN ONE - KEND - BON

Handwritten signature in white ink.



SABE - FYS - TMS - BON 1998



MORE - FYS

